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angel in it; much less can *he* be preaching an uncompromising puritanical gospel of hell-fire—he who can justify to himself murder and suicide. A moment later Othello's mind has somewhat recovered itself and he can repeat, albeit vaguely and without great conviction, his definite accusations ('She turn'd to folly: and she was a whore'; 'She was false as water,' etc.).

Throughout the passage Othello's mind is burdened and it moves slowly. Desdemona's last words make no immediate impression, for Othello is still hearing the echo of her earlier speech, 'O falsely, falsely murder'd' (l. 147), and his question 'Why, how should she be murder'd?' is addressed more to himself than to Emilia. He is pondering on the horrible mystery of Desdemona's non-existence, as earlier in ll. 123 ff., and not, as Emilia assumes, on the manner of her death. His next speech, 'You heare her say her selfe, it was not I,' is full of dull wonder at Desdemona's last words, whose import he has apparently only just taken in and can hardly believe. Emilia, like certain critics, believes Othello to be trying to escape the consequences of his deed, and by her matter-of-fact cynical answer awakes his mind to a wild effort at self-justification, a forlorn attempt to restore the *status quo* of right and wrong, which the developments have hopelessly upset.

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*La Vida es sueño. Comedia famosa de D. Calderon de la Barca.* 1636. Edited by MILTON A. BUCHANAN, Ph. D., Lecturer in Italian and Spanish in the University of Toronto. Vol. I. University of Toronto Library, 1909.

Since the appearance of MacColl's *Select Plays of Calderon* in 1888, this is the first edition of *La Vida es sueño* representing a serious attempt at giving the lovers of the Spanish drama a trustworthy text of this play. Let it be said at once that the attempt here offered us by Dr. Buchanan is in the main entirely successful. The first volume of his work, which we have now before us, contains the text accompanied by an appendix,

the variants, and a brief discussion of the date and the more important previous editions of the play. The second volume, the publication of which is promised in the course of this year, is to contain a literary introduction, a critical commentary, and details regarding previous editions.

In regard to the date of our play, the editor comes to the conclusion that "it had not appeared in print or on the stage by August 1, 1631, and that the only posterior date that can be fixed with any degree of certainty is the date of the approbation of the First Part of Calderon's plays, November 6, 1635."

The oldest editions of plays of Calderon in which *La Vida es sueño* is preserved, are 1) the just mentioned *Primera parte de comedias de don Pedro Calderon*, first printed 1636 (= A) and reprinted 1640, 2) the *Parte Treynata de comedias famosas de varios autores*, En Çaragoça, also from 1636 (= B), of which a reissue appeared two years later, and 3) the *Primera parte de comedias . . . de don Pedro Calderon . . . que nueuamente corregidas publica D. Juan de Vera Tassis y Villaroel . . .* Madrid, 1685 (= C). It is from C that previous editors of our play took their text, including among these even MacColl, though the latter had the 1640 reprint of A before him.

In regard to the first print of A (1636), Dr. Buchanan tells us that the copy in the Royal Library at Munich is the only one recorded. Another copy, formerly the property of the late Professor W. I. Knapp, is now in the Museum of the Hispanic Society of America at New York, whose Librarian, Dr. W. R. Martin, kindly informs me that this copy has a late title-page of 1640. Dr. Buchanan has the merit of being the first to have based the text of our play upon an exact reproduction of A, deviating from it only in some forty cases in which an emendation, mostly supported by B, appeared necessary. The careful and judicious manner in which this principle of text-constitution has been applied, has produced an edition which may be regarded as practically final.

Only a few remarks in regard to details need be made at this time, others being reserved for a discussion of the expected second volume of this work.

L. 138. Schuchardt's interpretation of *humana*

as *benigna* is supported by the usage of later Latin, as in the *Itala and Vulgata*, edit. by Rönisch (p. 339), and in the same author's *Semasiologische Beiträge*, II, p. 18 (= *πικρός, εἰσεβής*). L. 239. The substitution of *vida* for *muerte* (*ABC*) is demanded not only by l. 241, but still more by ll. 237-238.—L. 1218-19. The *estribillo* of the *letra* here quoted should be put in italics.—L. 2023. *Parta* must be an error for *para*.—L. 2027. Inasmuch as the passage in the auto entitled *La vida es sueño* contains no contrast to *sombra*, it can hardly be quoted in support of *imagen* instead of *llama* here.—L. 2329. In retaining the transmitted reading *al soplo menos ligero*, which gives no satisfactory sense, the editor seems to have overlooked the excellent correction suggested by Morel-Fatio (*Revue Critique*, 1882, p. 271), and quoted by Krenkel in his *Nachträge* (p. 24): *al menos soplo ligero*, an emendation based upon the fact that adverbial (*i. e.*, neutral) forms like *menos* in Spanish and Portuguese, *meglio*, *peggio* in Italian, are frequently used as adjectives.

Wherever the punctuation of the original gives good sense, the editor has, as he himself informs us (p. 106), preserved it, supplying it in other cases according to the modern system of pointing, and the result of this procedure is quite satisfactory. In the employment of the marks of parenthesis, however, one may be inclined to differ with him here and there. Thus l. 2460 where *Estrella*, addressing King Basilio, says :

Si tu presencia (gran señor) no trata  
de enfrenar el tumulto sucedido . . .

*gran señor* need no more be in parenthesis than *señor* in l. 2444 :

Suspendase, señor, el alegría.

Or again, ll. 2544 and 3210 whose imperatives *advierte*, *escuchadme* require separation by commas rather than by marks of parenthesis.

Assuming that the editor intended to follow the common rule of enclosing within parentheses only such explanatory or other additional words or clauses inserted in another sentence as are not grammatically connected with it, we should expect commas instead of marks of parenthesis in lines 1103-06, 2201, 2447, 2503, 2602, 2841, 2974-75, and conversely parentheses instead of commas in lines 181, 678-9, 940, 1178-81, 1906, 2805-07, 2935-36 for the same reason for which they

are used in lines 70, 136, 723, 924-5, 958, 1091, 1100, 1794-97, 1901-02, 2113, 2164, 2307, 2519, 2531.

In a few passages greater pains might have been taken to indicate the allotment of speech, either by using the direction *aparte* where the words of an actor are not intended to be heard by the other characters on the stage, or by putting on the margin the name of the character to whom a given remark is exclusively addressed. Thus the first four lines of Clotaldo's speech (1178-82) should have been marked as an *aparte*, the fifth line being the only one directed to Clarin. Or again, ll. 1591-92 where Rosaura's words : *Dissimular me importa* are an aside, while the following *Soy de Estrella una infelize dama* is the only thing intended as a reply to Segismundo's question.

A similar case is found in l. 1571 and perhaps also in ll. 1716-17.—Ll. 1957-59 : Upon Astolfo's aside : *Aquesta es Estrella*, Rosaura speaks as follows :

Deme,  
para cobrar mi retrato,  
ingenio el amor ; si quieres  
saber lo que es, yo, señora,  
te lo diré.

Neither the direction (*aparte*) placed against *Deme*, nor the punctuation makes it clear that Rosaura's aside extends to *amor* and that the rest is a direct answer to Estrella's question : *Astrea, Astolfo*, que es esto? Cf. the editions of Krenkel and MacColl.—L. 2004 : *Aunque*, beginning the direct address to *Estrella*, should be written with a capital letter.—Ll. 2079-81 are meant for Clotaldo and should have been so marked.—Ll. 2383-5, which Segismundo evidently addressed to himself alone, should be marked so by the word *aparte*.—L. 2993. The command *al arma toca* needs to be marked as directed *a un soldado*.—L. 3146 : After addressing two lines to Clotaldo, the King now turns to Segismundo, which fact it is desirable to indicate.

It need scarcely be said that such few errors as have here been noted do not in the least affect the excellent character of Dr. Buchanan's work which everywhere bears witness to his accurate scholarship and sound critical method.

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